# REMARKS
ON
# XII Hiſtorical Deſigns
OF
# *RAPHAEL.*

[ Price Six-pence. ]

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# REMARKS
ON
# XII Hiſtorical Deſigns
OF
# *RAPHAEL,*
AND THE
# MUSÆUM GRÆCUM
ET
# ÆGYPTIACUM,
OR,
ANTIQUITIES of *GREECE* and *EGYPT*,
Illuſtrated by
# PRINTS,
Intended to be publiſhed from
Mr. DALTON'S DRAWINGS.

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In Anſwer to
A LETTER of Inquiry concerning
Thoſe WORKS.

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MVSEVM
BRITAN
NICVM

# REMARKS
## ON
# TWELVE DESIGNS, &c.

*SIR,*

I AM ſorry that I ſhould give you an Occaſion to repeat your Inquiries after Mr. *Dalton*'s Drawings and Engravings: My beſt Excuſe for the Slowneſs of my Anſwer is, that I was ſo deſirous to give you a full and exact Account of them, that I thought it neceſſary to ſee and examine them ſeveral times very diligently. I now think myſelf able to anſwer to your Satisfaction almoſt all your Queries. I ſhall therefore, without farther Apology, endeavour to do it in the ſame Order in which you propoſe them.

The Account which Mr. *Dalton* gives of the OCCASION of his undertaking this difficult Work from *Raphael* is this:

As the Seven *Cartons* of *Raphael*, at *Hampton-Court* had been univerſally admired, and *Dorigny*'s Engravings from them much ſought after, he imagin'd, that, if Leave were granted him to make Drawings from the Tapeſtries in the *Vatican*, which were worked after Twelve other *Cartons* of *Raphael*, which *Cartons* are *now loſt*, it would be a Performance not unacceptable to the Public. He accordingly undertook a Journey to *Rome*, for this Purpoſe; where, by the ſingular Favour and Protection of Cardinal *Valenti*, Secretary of State, he obtained Permiſſion to have the Tapeſtries hung up in the Apartments of the *Vatican* as long as he deſired, for executing his intended Work: And, having ſpared neither Time, Labour, nor Expence, has now completed the Drawings with the greateſt Care and Exactneſs; and propoſes to publiſh a Set of Prints from them. But, as ſuch an Undertaking muſt be attended with a very great

great Expence, it will be impoſſible for him to carry it on, without the Encouragement of a Subſcription; the Conditions of which are as follow:

I. The Work to conſiſt of Twelve Prints, engraved with the greateſt Accuracy; being the Number of the *Cartons*, from which the Tapeſtries were taken.

II. The Price to Subſcribers to be Four Guineas; One Guinea to be paid at the Time of ſubſcribing; another, on the Delivery of Four of the Prints; the Third, on the Delivery of Eight; and the Fourth, on the Delivery of the whole Work; which will be completed with all the Expedition poſſible.

The SUBJECTS of the Twelve Drawings are,

*The Nativity*, or *the Adoration of the Shepherds.*
*The Adoration of the Wiſemen.*
*Chriſt preſented in the Temple.*
*The Slaughter of the Innocents*, in Three Pieces.

*The Reſurrection of Chriſt.*
*Chriſt with the Two Diſciples at* Emmaus.
*The Aſcenſion.*
*The Deſcent of the Holy Ghoſt.*
*The Stoning of* St. Stephen.
*The Converſion of* St. Paul.

In *the Adoration of the Shepherds*, nothing can be more agreeably expreſſed than the ingenuous pious Countenances of the Shepherds, approaching the ſacred Infant with the greateſt Awe and Reverence. *Raphael* has choſen to repreſent the ſacred Infant as laid in a mean ruinous Hut: Which is, in my Opinion, much more agreeable to the Goſpel-Simplicity, than the ſtately Remains of *Grecian* Architecture; tho' the Generality of Painters have choſen the latter Method of repreſenting it.

Here alſo *Raphael* has made the Child as a luminous Body, caſting the Light on the Whole. The ſame Fancy occurred to *Corregio*; whoſe Piece on this Subject is certainly, in the nice Management of the *Chiar' Oſcuro*, ſuperior to this of *Raphael*; but, in the Characters and Expreſſions,

*Raphael*

*Raphael* here greatly excels *Corregio*. The upper Angles of the Piece are filled with a moſt graceful Chorus of Angels.

*The Adoration of the Wiſemen* is ſuch an amazing Compoſition, and of ſuch infinite Variety, that, if I ſhould pretend to deſcribe it, each Head, for the Strength of Expreſſion, would deſerve to be particularly expatiated on.—— Let any Man of Judgment fairly examine, and ſee, whether, in this, *Raphael* does not ſtand ſuperior to all his Contemporaries; or if any one of them ever compoſed Two ſuch Groupes, with a Dignity and Expreſſion equal to what is obſervable in almoſt every Figure here.—— Indeed a Set of Monſters and *Gothic* Figures have been added, behind one of theſe celebrated Groupes, by ſome *Flemming*, I ſuppoſe, who aſſiſted in the working of the Tapeſtry. Theſe Mr. *Dalton* omits in the Print; and his Omiſſion is authorized by an original Deſign of this Subject, in the Collection of your old Friend Dr. *Mead*.

*Chriſt preſented in the Temple*, is a Piece in which there is great Grace and Delicacy, as

as well as Dignity. It contains a beautiful Groupe of Women, with the ſweeteſt Attitudes, and fine flowing Draperies. The Architecture is rich, and the ſame with that where *Peter* and *John* heal the Cripple. The Countenances of the other Figures are alſo very expreſſive.

In *the Slaughter of the Innocents*, the Expreſſion is ſo ſtrong and affecting, that it is painful to examine, and impoſſible to deſcribe it. Our ingenious Countryman, Mr. *Evelyn*, in his Treatiſe upon *Raphael*'s Drawings engrav'd by *Marc' Antonio*, ſpeaking of this Subject, has remark'd, that one of *Raphael*'s delicate Turn or Diſpoſition could not ſo ſtrongly expreſs a Subject of ſo much Horror: But, had he ſeen theſe Deſigns on the Tapeſtries, he would have found him in the moſt horrid and tragical Subjects equal to what he was in the moſt noble and graceful. —— I gladly quit this painful Subject for what is greatly my Favourite of all the Twelve; *viz.*

*The Reſurrection of Chriſt.* —— This noble Subject has been properly repreſented by no Painter

Painter but *Raphael*, *Rubens* only excepted, who has taken the Hint from him. Inſtead of Chriſt's riſing in the Air, ſurrounded by what I might call a Flight of Angels, and ſome playing with the Cover of the Tomb below, as has been extravagantly repreſented by almoſt all the Painters, without making any clear Diſtinction between the Reſurrection and Aſcenſion: Inſtead of this Ambiguity of theirs, here is a Sepulchre hewn out of a Rock, as is cuſtomary in the Eaſt, and is mention'd in the Goſpel. The Rock is ſituated in the Middle of the Piece; the Stone, which had cloſed the Entrance, is juſt thrown down; and the glorious Appearance of Chriſt ſtepping forth, with a placid and victorious Majeſty, triumphing over Death and Sin, at firſt wholly engroſſes your Attention, and leaves the Spectator no Poſſibility of doubting one Moment that it is the Reſurrection. The Shock of the Earthquake, and the Noiſe of the falling Stone, awaken the *Roman* Guards; who, at ſo extraordinary an Appearance, expreſs all the different Degrees of Fear and Amazement. Their Habits alſo are worth the Obſervation of the Curious in

claſſical

claſſical Antiquity, being faithfully copied from thoſe found amongſt the Remains of antient *Rome:* One of which is from the fine Trunk of a Statue in the *Villa Medici*, where I well remember to have ſeen it.

Three Women, ſeen at a Diſtance, coming to viſit the Sepulchre, are moſt graceful Figures.

The Whole, in truth, is a moſt ſublime Compoſition, and ſhews an exquiſite Judgment in the Deſigner. Yet there is One Thing, which I could have wiſh'd added, and another taken away: If the Body of Chriſt coming out of the hollow Sepulchre had been made luminous, and that trifling Banner in his Hand (with which, I think, all the Painters repreſent him) was removed, I could not form a Wiſh of higher Perfection than this wonderful Piece exhibits.

*Chriſt with the Two Diſciples at Emmaus* is a very pleaſing Subject. The Point of Time is that where he diſcovers himſelf to the Two Diſciples, by bleſſing the Bread, when

when One immediately adores, and the other is on the Brink of diſcovering him.

The Dreſſes of the Diſciples are very proper; and not as they are repreſented in *Titian*'s (tho' otherwiſe well-painted) Picture, one in a modern *Venetian* Habit, the other in a Frier's with his Beads, and a *Venetian* Cook attending.

The Scene of the Diſcovery is a moſt beautiful Alcove, embower'd with a Vine, whoſe Leaves form a verdant Roof, enrich'd and variegated with large Cluſters of purple Grapes. Chriſt, incircled with a Glory, ſits at the upper End of the Table, and a Diſciple near him on each Side of it. The Print from this Drawing is one of thoſe that Mr. *Dalton* has finiſhed, and with great Succeſs. I wiſh I could have ſent you one of them, before Mr. *Price* had begun to paint the Weſt Window of your Chapel: For, with all your Nicety in the Choice of a Subject, this muſt have pleaſed. And Mr. *Dalton* could have done you a large *Carton* from his own Drawing, and at a reaſonable Price.

In *the Aſcenſion*, Chriſt is repreſented, by the Attitude of his Hands, to be taken up in the Air juſt as he was bleſſing the Apoſtles, who are looking up to him, and taking their Leave with great Devotion.

*The Deſcent of the Holy Ghoſt* is executed with great Boldneſs and Majeſty. A vaſt Maſs of Light or Glory falls on the Apoſtles. In the Centre of it is the Emblem of a Dove. The Expreſſion of their Countenances looks like that of Men really inſpir'd, tho' varied according to their ſeveral Characters; eſpecially thoſe of *Peter* and *John*.

In *the Stoning of St.* Stephen, *Raphael* has well expreſs'd the great Reſignation of the Martyr, both in the Attitude of his Hands and Arms, and in his Eyes, which are immoveably fix'd upon Heaven, undiſturb'd at the furious Zeal of his Perſecutors; for whoſe Forgiveneſs (as the Scripture repreſents him) he earneſtly prays. —— *Raphael*'s Contemporary, the amiable Poet *Vida*,

*Vida*, has deſcribed him almoſt in the ſame Manner:

*Tu tamen attollens paſſas ad ſidera palmas,*
Immotoſque *oculos, media ipſa in morte rogabas*
*Cælicolum regem*, crudeli parceret hoſti.

The Fury of his Perſecutor *Saul* is very ſtrongly expreſs'd.

*The Converſion of St.* Paul is the laſt of theſe admirable hiſtorical Deſigns: Of which I ſhall conclude my imperfect Account (for ſuch muſt be every Attempt to deſcribe them by Words) by ſaying, that this alſo has its ſeveral Excellencies, in the fine and ſtrong Expreſſion of the Convert's Fear, and the *different Degrees* of Surprize and Wonder in the Countenances of his Followers.

As to the ENGRAVING of theſe Deſigns, about which you appear very ſolicitous, I think you may diſmiſs your Apprehenſions on that Head: For I am by no means ſingular, in preferring to Monſieur *Dorigny*'s thoſe that are already finiſh'd by Mr. *Dalton*.

They equal his in the Strength of Expreſſion, and ſurpaſs them in Grace and Delicacy. *The Adoration of the Shepherds* pleaſes me more in the Print than in the Drawing. It may perhaps be owing to this, that the luminous Body of the ſacred Infant has a better Effect in the ſtrong Contraſt of the Black and White of the Print, than in the fainter Red and White of the Drawing.

Mr. *Dalton* etches the Figures himſelf; and has engaged, as his conſtant Aſſiſtant in the Work, an ingenious young Man, who ſtudied under him here, before his laſt Journey to *Rome*, whither he carried him for his farther Improvement, and to qualify him for this difficult Work.

In the Landſchape-Part he occaſionally employs *Vivarez*, *Maſon*, and others; and, in the Architecture, thoſe who excel in that Branch of Engraving: And conſtantly ſuperintends the Whole himſelf, with unwearied Diligence.

The *Muſæum Græcum et Ægyptiacum* is a Work of great Extent and Variety. And yet,

yet, if you expect to find there every thing obſervable in the *Levant*, that deſerves a Place, you muſt be diſappointed. That is a Task that can only be perform'd under the Patronage, and at the Expence, of a ſovereign Prince; and even then would require ſeveral excellent Hands, employed in their proper Provinces, to execute it in ſuch a Manner as its Importance deſerves.

You juſtly obſerve, that our learned and ingenious Countrymen, as well as Foreigners, who have publiſhed their Travels into thoſe celebrated Seats of Arts and Empire, how well ſoever they may have deſerved of us in other Particulars, have ſadly diſappointed us by their Prints, which have miſrepreſented and diſguiſed the nobleſt Remains of Antiquity. This Misfortune is the greater, becauſe, tho' a good Drawing may ſupply the Defects of a bad Deſcription, yet the beſt Deſcription makes ſmall Amends for the Want of a correct Drawing. The Power of Words (comparatively ſpeaking) is incredibly ſmall: We are never ſo fully ſenſible of it, as when the Doubts and Miſtakes we have been led into by the beſt Deſcriptions,

Deſcriptions, are rectified by accurate Drawings, where a Glance of the Eye clears up, in One Moment, the Perplexities that Books have left us in for Years.

Imitations of all Kinds are difficult; but none are more abſurd and tragi-comical in their Conſequences, than thoſe imaginary ones into which we are drawn by falſe Copies of excellent Originals. We are then in the Situation of thoſe inadvertent Imitators of *Cicero* or *Virgil*, who plume themſelves upon adopting the ſuppoſed Elegancies of thoſe great Models of Style, which are no other than the Soleciſms and Barbariſms of blundering Editors.

Now I am fully convinc'd, that we ſhall not be led into any of theſe kinds of Miſtakes by Mr. *Dalton*'s *Muſæum*. 'Tis certain, that he has had an Opportunity of making theſe Drawings on the Spot; and was engag'd to do it by a very ſenſible and worthy young Nobleman, the Lord Viſcount *Charlemont*, who ſaw how imperfect all Books of Travels relating to thoſe Parts had been, by the Want of accurate Drawings.

And

And of his Ability to perform the moſt difficult Part of that Work, he gave us a ſufficient Specimen, before his Voyage to the *Levant*, by the Prints which he publiſh'd of Twenty capital antique Statues at *Rome* and *Florence*, which greatly excel any that have ever been done of them, and are much eſteem'd at *Rome*.

The Number and Variety of theſe Drawings are, as I ſaid before, very conſiderable. For, beſides antient Buildings, and *Baſſo-Relievos*, this Work will contain ſeveral Views; *viz.* of *Conſtantinople*, the *Grotto* of *Antiparos*, the Situation of antient *Halicarnaſſus*, *&c.* —— At the laſt Place, eſpecially, ſeveral very valuable and curious *Baſſo-Relievos* have been found, which were never before drawn.

This Work will alſo contain ſeveral particular Characters, Habits, *&c.* of the *Great Caravan*, which ſets out annually from *Grand Cairo* to *Mecca* and *Medina*; with ſome Cuſtoms and Habits of the *Turks*, *Grecians*, *Ægyptians*, and *Arabs*.

To the Whole will be added an explanatory Account, taken from the beſt Writers; and, where neceſſary, ſhort Remarks upon the ſeveral Works will be given by the Author.

In the mean while, to gratify your impatient Curioſity, I will give you the beſt Account I can of the *principal Parts* of the *Muſæum*.

The firſt Part conſiſts of Twenty-three Prints, and relates almoſt intirely to *Athens*. Of this City, antient and modern, Sir *George Wheeler* has written a very particular and agreeable Account: But his Prints are as bad as his Deſcriptions are excellent. If you would enjoy his Book on this Subject, without being led into Miſtakes, compare it with Mr. *Dalton*'s Prints. Among theſe is a very pleaſing perſpective View of the *Temple* of *Theſeus*, *Mount Anchesmos*, and Part of *Athens:*

Athens, *the Eye of* Greece, *Mother of Arts*
*And Eloquence, native to famous Wits*

*Or*

*Or hoſpitable; in her ſweet Receſs,*
*City, or Suburb, ſtudious Walks and Shades.*
*See there the Olive-Grove of* Academe,
Plato's *Retirement, where the* Attic *Bird*
*Trills her thick-warbled Notes the Summer long:*
*There flow'ry Hill* Hymettus, *with the Sound*
*Of Bees induſtrious Murmur oft invites*
*To ſtudious Muſing: There* Iliſſus *rolls*
*His whiſp'ring Stream. Within the Walls then view*
*The Schools of antient Sages; His, who bred*
*Great* Alexander, *to ſubdue the World,*
Lyceum *there, and painted* Stoa *next!*
MILT. Par. Reg. *B.* 4. *Ver.* 240.

Such *Athens was*; and to this Day there remains enough of its antient Elegance in Architecture and Sculpture to render its very Ruins reſpectable; and to excuſe a rapturous Exclamation of Thirteen Lines; eſpecially when they flow from the Pen of a Countryman of our own, who has at leaſt equall'd any Genius that was ever produc'd by *Athens* herſelf.

But to return to the Prints. By theſe you will ſee, that this antient Temple of *Theſeus*, built ſoon after the Battle of *Marathon*, has ſuffer'd very little by the Injuries of Time, the Rage of Superſtition, or any other Enemy.

I wiſh I could ſay the ſame of the Temple of *Minerva*, which Sir *George Wheeler* ſpeaks of in his Time, as being abſolutely, both for Matter and Art, the moſt beautiful Piece of Antiquity then remaining in the World. But, alas! this tutelary Goddeſs of the *Athenians* has not been able to protect her own *Parthenion* from Violation. Her moſt celebrated Temple, that had eſcaped the Zeal of *Chriſtians*, and the united Superſtition and Barbariſm of *Turks*, has lately been almoſt intirely deſtroy'd by the *Venetians*. —— In a late War, *An. Dom.* 1687. they threw a Bomb into it; which, communicating with a Magazine of Powder that was within, blew up the Roof, and left ſcarce any thing remaining but the Two Ends of the Building. However, from theſe Mr. *Dalton* has made ſeveral fine

Etchings

Etchings of Men and Horſes remaining in *Baſſo-Relievo* on the Frize of the inner Portico; beſides a perſpective View of the general Ruin. In the next Part he will give us a Plan of the Whole, and an agreeable View of the Portico in Perſpective, and the Meaſures of the whole Structure.

But, after all that can be done, the Lovers of elegant and claſſical Antiquities, ſuffer an unſpeakable Loſs by that pernicious Bomb. For the *Parthenion* of *Minerva* was a kind of *Lady of Loretto* to the Antients; and, from the Time of *Pericles* (under whom it was built by *Ictimus* and *Callicrates*) had been improved, adorned, and enriched by the moſt coſtly Preſents of Art, as well as Money, from ſovereign States and Princes, down to the Reign of *Adrian*, who ſurpaſſed them all in his Munificence to the *Athenians*, and was particularly ſtudious of adorning this Temple, which look'd with a guardian and imperial Majeſty from the Summit of the antient *Acropolis*, over the whole City, and the Two Ports of *Athens*. By theſe Advantages it contain'd a Treaſure of antient Arts, and

hiſtorical and mythological Learning, in the various Sculptures which had been added to it in different Ages: of the various Taſtes of which it would conſequently have afforded us moſt curious and inſtructive Specimens.

From the Temple of the *Winds* (which is almoſt intire, and is very agreeably deſcribed by *Wheeler*) Mr. *Dalton* has made Six very fine Etchings of thoſe emblematic Deities: The different Natures of which are marked with that exact Propriety and Conſiſtency, by which antient Artiſts ſo far ſurpaſs the Moderns in their allegorical Works; as is juſtly obſerved by Mr. *Spence*, in his *Polymetis*.

It is probable, that *Raphael*, in his Picture of the *Creation of the World*, which is in the Lodge of the *Vatican*, has taken his Idea of God the Father from the Head of one of theſe Images. The Reſemblance is ſo ſtriking, that it can hardly have been owing to Accident. Beſides, he might, very probably, have ſeen theſe Figures deſigned in a Manuſcript upon Vellum, by *Franceſco*

*Franceſco Giambetti*, an Architect, bearing Date 1465; and which Monſieur *Spon* ſaith he took notice of in the Library of Cardinal *Barberino*. —— And a Friend of mine tells me, that he has Reaſon to believe, that *Raphael* was ſo ſtudious of obtaining every poſſible Improvement from the Antique, as to employ Perſons to make Sketches for him of whatever was moſt excellent both in *Greece* and *Ægypt*.

This Temple of the *Winds* is, it ſeems, at preſent, put to a very ſuitable Uſe: For Mr. *Dalton* informs me, that the *Derviſes* perform in it their wild enthuſiaſtic Dances; of which he has made a Drawing. Mr. *Sandys* gives a very lively Deſcription of this Ceremony, in his *Travels*, B. I. p. 43.

The *Temple of Hercules* (vulgarly call'd *Demoſthenes's Lantern*, becauſe it is probable that it was built by him) is a very ſingular Piece of Architecture. The Pillars (as Mr. *Dalton*'s Drawing repreſents them) are a Mixture of Orders, differing from any I have every ſeen or heard of; tho' Sir *George Wheeler* contents himſelf with calling them

them *Corinthian*. Upon the whole, I think it is agreeably ſingular; and that it would make a very proper Building for the Mount in your Park. From thence you may, with great Self-Complacency, look down upon the eaſy and natural Windings of that fine River, which you have commanded to flow over the once odious Moraſs; where you and I have formerly been juſtly mired for attempting to walk. The *Chineſe* Bridge in Front, the ſhady Grove on your Right-hand, and the gently-riſing Lawn cover'd with Deer on your Left, will not a little regale the new-born God of the River; the Beginning and Ending of which, I am told, you have now happily veil'd in myſterious Obſcurity.

If you ſhould alſo, at my Requeſt, tranſplant this *Athenian* Temple of *Hercules* to its verdant Banks, I have claſſical Faith enough to believe, that the Guardian Genius of the famed *Iliſſus*, whoſe very Whiſpers thoſe Barbarians deſerve not to hear, will diſdain to continue any longer among the illiterate *Turks*; and will,

*If he be right invok'd in warbled Song,*

be

be ready to take your hopeful River under his moſt auſpicious Protection. Then, ſurely, the willing Stream will be content, without the Conſtraints of Art, to flow for ever through your *Attic* Grounds.

*Labitur, et labetur in omne volubilis ævum* is, I hear, already become your confident Motto; and ſhall, I aſſure you, be my Hope and Expectation for the future. Tho' I muſt tell you, that our Friend ——, whoſe artificial Streams and Canals have, you know, been very perverſe, and more inclin'd to glide *through* than *by* their Banks, adviſes you to be more modeſt, and to read the Paſſage in the Optative Mood, *Et* labatur *in omne*, &c.

But, to return from —— to *Athens* once more. There are Two Views of the *Temple of Erictheus*, in which there are *Ionic* Pillars, that very boldly, but, in my Opinion, very beautifully, deviate from the Strictneſs of that Order. It is One of the ſeveral Inſtances I could bring, to prove, that the antient Architects never ſuffer'd themſelves to be inſlav'd by general Rules, but

but thought themſelves inveſted with a Prerogative to diſpenſe with their own Laws, whenever that Diſpenſation tended to the Benefit and good Effect of the whole Structure.

This Temple is alſo adorned with Four large *Cariatides*, of exquiſite Workmanſhip; which thoſe illiterate, inſenſible Barbarians, the *Turks*, often make uſe of as Marks to ſhoot at.

But, in this Part of the *Muſæum* (of which I ſhall ſay the leſs to you, becauſe it is already publiſhed) there is nothing more curious, either for Matter or Art, than the *Pillar of Alexandria*; of which Mr. *Sandys* gives this Account:

" Without the Walls, on the South-weſt " Side of the City, on a little Hill, ſtands " a Column of the ſame (*viz. Theban* " Marble) all of Stone, Eighty-ſix Palms " high, and Thirty-ſix in Compaſs; the " Palm conſiſting of Nine Inches and a " Quarter, according to the Meaſure *Genoa*, " as meaſured for *Zigal Baſſa* by a *Genoeſe*,

" ſet upon a ſquare Cube, and (which is
" to be wonder'd at) not half ſo large
" as the Foot of the Pillar, called by the
" *Arabians Hemadeſlaeor*, which is, the
" Column of the *Arabians*. They tell a
" *Fable*, how that one of the *Ptolemys*
" erected the ſame in the fartheſt Extent
" of the Haven, to defend the City from
" naval Incurſions, having placed a magical
" Glaſs of Steel on the Top; of Virtue (if
" uncover'd) to ſet on Fire ſuch Ships as
" ſailed by: But, ſubverted by Enemies,
" the Glaſs loſt that Power, who in this
" Place re-erected the Column. But by
" the Weſtern Chriſtians it is called *Pom-*
" *pey's Pillar*; and is ſaid to have been
" reared by *Cæſar*, as a Memorial of his
" *Pompeian* Victory."

Thus far Mr. *Sandys*; but ſays nothing of Part of an Inſcription, ſince diſcover'd by the learned and worthy Dr. *Pococke*, and obſerved alſo by Mr. *Dalton*'s Fellow-Travellers.——The Doctor ſays, that it conſiſts of Four Lines, and gives his Reader what he obſerved of it. He is of Opinion, that it was erected after *Strabo*'s Time, becauſe

 that

that Author makes no mention of ſuch an extraordinary Monument; and thinks that it might be ſet up in Honour of *Titus*, or *Adrian*, who were in *Egpyt*. It was obſervable only when the Sun ſhone upon that Part of the Pillar. Mr. *Dalton*'s Fellow-Travellers thought they could diſcern alſo the Letters AN . . . ON: Which would lead one to conjecture, that it may have been erected in Honour of *Marc Antony*, during his Reſidence there. Tho' this Conjecture is liable to the ſame Objection, which Dr. *Pococke* draws from the Silence of *Strabo*; who, I think, did not die till about the Twelfth Year of the Reign of *Tiberius*.

There is alſo in this firſt Part of the *Muſæum* a large View of Mount *Ætna*, which, as I am informed by one who has been there, is a very natural Repreſentation of it. It is etched by *Chatelain* with great Boldneſs.

In the next Part of the *Muſæum* you will have ſeveral other Views. In Two of theſe, one large, and the other ſmall, you will have a clear Idea of the beautiful Situation of *Conſtantinople*. Every

Print

Print I have yet ſeen of this City is intolerably bad, and falſe: But none is more ſo, than a *French* Print from *Grillot*; which is alſo in a Book call'd *Les Mœurs et Coutumes de Turcs.* This, tho' repreſented as if taken from the *Helleſpont*, which is at the Diſtance of Fifty Leagues from *Conſtantinople*, makes appear at one Point of View, the Four Caſtles, the Ruins of *New Troy*, *Mount Ida* like a Sugar-loaf (tho' it be really a long Ridge of Hills), all the Rocks and Towns along the *Mar Marmora*, and *Conſtantinople*, with even the Half-moons on the Turrets. —— What a monſtrous Impoſition is here, with the Name of a fine View! It is, indeed, no other than an unnatural Drawing, made from a geographical Plan: And is juſt the ſame as if one ſhould give a View of *York* from *London*, with all the Towns and Inns between.

Thus you ſee how juſt your Suſpicions are in general, and how neceſſary it is to know what any Man is capable of, before one can reaſonably give Credit to what are called Views of diſtant Places. For they are commonly made up at home, where they are publiſhed; nor have the Publiſhers

any Drawings to produce that were made on the Spot.

The *Grotto of Antiparos* is very ingeniouſly deſcribed by Monſieur *Tournefort*, tho' with ſome little Exaggerations. His Print gives not the leaſt Appearance of it. Here Mr. *Dalton* has taken a great deal of Pains to give us an exact Repreſentation of this wonderful Curioſity of Nature. It is illuminated, as when their Company held Torches in different Parts of the vaſt Cavern, where the largeſt and moſt ſurpriſing Formations appear. In the View of the Entrance, he ſhews you, by the Company going to deſcend, the Manner made uſe of in going down. The Perſons deſcending are, a *Greek* Sailor, with a ſhort Ladder, and a *Greek Pappas*, or Prieſt, with a Bundle of Ropes. The Guides to their Company were Two *Greek* Prieſts, and ſome Mariners.

He informs me, that a poor *Caloyer*, or rather Hermit, who inhabits a wretched Cot juſt within the Entrance of the Grotto, is ſo expert as to go down to the loweſt Part, which is much lower than the Cavern repre-

ſented in the Print, to fetch Water from a Spring, without the Help of Ropes, Ladder, or even a Light.

As to the *Pyramids*, that have hitherto been repreſented by Prints, nothing can be more falſe than their Sections, *&c.* Let a Perſon of Judgment examine any of them, and he will ſoon perceive the Faults in the Perſpective, according even to their own Deſcriptions, and meaſured Diſtances; the Prints continually varying from and contradicting each other. I have not yet been able to perceive any thing of this kind in Mr. *Dalton*'s Drawings, tho' I have examined and compared them very diligently.

Two Views of the Country about *Halicarnaſſus*, give us a very diſtinct Idea of the Situation of that antient and celebrated City; which has been ſtrangely overlook'd by all the modern Travellers that I have met with. Here they found ſeveral very valuable *Baſſo-Relievos*, which were, probably, Part of a Frize in the *Mauſoleum* of *Artemiſia*: For that famous Monument, one

one of the World's Seven Wonders, ſtood here.

*Pliny the Elder* deſcribes it, as ſtanding in his Time. That Author, in his Account of famous Sculptors in Marble, aſcribes its Excellency to the Emulation of Four Rival Artiſts, each of whom carved One Side of the Building; *Scopas* on the Eaſt, *Bryaxis* the North, *Timotheus* the South, and *Leochares* the Weſt.

He adds this remarkable Particular, that, before they had compleated the Work, *Artemiſia*, at whoſe Command it was erected to the Memory of her Husband *Mauſolus*, died; yet they did not leave it till it was finiſhed; looking upon it as a *Monument of their own Glory, and of the Glory of their Art.* He concludes, with ſaying, "It is ſtill a Diſpute which of "theſe Hands is the moſt maſterly *."

Now

* *Scopas* habuit æmulos eadem ætate, *Bryaxin*, et *Timotheum*, et *Leocharem*, de quibus ſimul dicendum eſt, quoniam pariter cælavere, *Mauſolo Cariæ* regulo, qui obiit Olympiadis centeſimæ ſextæ anno ſecundo. Opus id ut eſſet inter ſeptem miracula, ii maxime authores

Now it is not improbable, but theſe *Baſſo-Relievos* may have been the Work of ſome of theſe great Maſters. For the Attitudes and Out-lines of the Figures ſhew, that it was executed when *Græcian* Sculpture was at its greateſt Height.

The Subject is the Battle of the *Amazons*. *Hercules* and *Theſeus* are both diſtinguiſhed. The

authores fecere : patet ab auſtro et ſeptentrione ſexagenos ternos pedes, brevius a frontibus, toto circuitu pedes quadringentos undecim : attollitur in altitudinem viginti quinque cubitis : cingitur columnis triginta ſex. *Pteron* vocavere. Ab oriente cælavit *Scopas*, a ſeptentrione *Bryaxis*, a meridie *Timotheus*, ab occaſu *Leochares*. Priuſque quam peragerent, regina *Artemiſia*, quæ mariti memoriæ id opus exſtrui juſſerat, obiit. Non tamen receſſerunt, niſi abſoluto jam, id gloriæ ipſorum artiſque monumentum judicantes : hodieque certant manus. Acceſſit et quintus artifex. Namque ſupra *Pteron*, pyramis altitudine inferiorem æquavit, viginti quatuor gradibus in metæ cacumen ſe contrahens. In ſummo eſt quadriga marmorea, quam fecit *Pythis*. Hæc adjecta centum quadraginta pedum altitudine totum opus includit. *Plin. Ed. Hard.* Tom. II. *p.* 728. *Vide etiam* Vitruvium *in præfatione* lib. 7. —— Namque ſingulis frontibus (*Mauſolei*) ſinguli artifices ſumpſerunt certatim partes ad ornandum : *Leochares*, *Bryaxes*, *Scopas*, *Praxiteles:* nonnulli etiam putant *Timotheum* ; quorum artis eminens excellentia coegit ad ſeptem miraculorum ejus operis pervenire famam.

The Attitudes and Looks of their Antagoniſts are amazingly animated, and fierce.

*Hercules*, with his Club, is juſt deſtroying a principal *Amazonian* Lady. The Manner of fighting uſed by thoſe military Dames or Damſels, their particular Arms, ſuch as the Battle-ax, the ſhort Sword, and large Target, and the Throwing of the Lance, are admirably repreſented in theſe *Baſſo-Relievos*. They are Eleven Pieces, and are placed in the inſide Wall of a Caſtle belonging to the *Turks*.

Near the ſame Place they alſo diſcover'd an old large round Altar, near half-buried in the Ground. After they had cleared away the Rubbiſh, they found upon it a *Baſſo-Relievo*, no-ways inferior to the others. It runs round the Altar. The Subject is an antient Marriage; the Out-lines of the Figures are moſt graceful, and the Draperies well diſpoſed.

On the *Sigæan* Promontory they met with Two Pieces: One is the Portrait of a young *Greek*, holding a Scroll in his Hand.

The

The other is a *Sarcophagus*, or Sepulchre, on which are Women, with new-born Children in their Arms, returning Thanks to the Goddeſs *Lucina*. One of them approaches the Goddeſs in an humble or melancholy Poſture.

At *Malta* Mr. *Dalton* drew the famous large Medallion-Head, called *Zenobia*'s; but which, from the diſtinguiſhing Marks of his Helmet, is moſt probably an *Alexander*.

At the ſame Place he made a Drawing of a Statue of *Hercules*.

The Drawings which he has made of ſeveral particular Characters, Habits, *&c.* of the *Great Caravan*, which ſets out annually from *Mecca* to *Medina*, were taken with the greateſt Difficulty. For the *Caravan* was paſſing along, tho' ſlowly, at the Time of drawing. He himſelf was obliged to be ſhut up in a Place behind Lattices. For thoſe rough Barbarians will not by any means (if they know it) ſuffer a Chriſtian to make Drawings of a Proceſſion, which

they eſteem ſo ſacred. Beſides, they account it a Practice forbidden by their Law. Yet, with all theſe Difficulties, he ſeems not to have omitted any the leaſt Particularity in their Habits, or even the Furniture of the Camels; eſpecially of that which is called the *Holy Camel*, on which the *Koran* is carried, and about which the *Mahometans* have many wonderful Superſtitions, mention'd by Mr. *Sandys*, B. 2. pag. 97.

He has alſo endeavour'd to give the real fierce Air, and particular Caſt of Countenance, of thoſe People. For the Air, as well as Dreſs, of thoſe in *Egypt*, particularly of the Natives, is very different from thoſe near *Conſtantinople*. Yet I have ſeen, in a late Work, the Husbandmen of *Egypt* repreſented in the ſame Dreſs as the *Janizaries* of *Conſtantinople*. 'Tis true, indeed, that the Difference between the *Janizaries* in *Egypt* and thoſe of the other Parts of the Grand Signor's Dominions, is not great: But (from what I can learn from the beſt Accounts) the Dreſs and Air of the common People are as different, as are thoſe of the

the old *Spaniard*, and the modern *French* Beau.

I am now come to your laſt Query, and am ſorry that I am not yet able to give ſo ſatisfactory an Anſwer to it as I could wiſh. For what ENCOURAGEMENT the Public will give to theſe Two Works, we muſt (to uſe the Language of our modeſt political News-Writers) leave to Time alone to diſcover.

The firſt Part of the *Muſæum* was not publiſh'd till too late in the laſt Seaſon; however, a conſiderable Number have been ſold. And tho' the Propoſals for publiſhing by Subſcription the Work from *Raphael* have not yet been made public, yet, as ſeveral Perſons have been to ſee the Drawings, I find in the Liſt of Subſcribers ſome of the firſt Diſtinction; whoſe Names, if not Number, would reflect a Luſtre on a Work much inferior to this. At the Head of theſe ſtand His Royal Highneſs the Prince of *Wales*, and Prince *Edward*; to whom the Drawings have had the Honour of being ſhewn.

As I know you to be always a ready Encourager of any thing that has a Tendency to cultivate and refine the public Taſte, eſpecially when it is calculated to promote the noble Cauſe of Religion and Virtue, I have added your Name to the Liſt of the Subſcribers to the Work from *Raphael*; and ſhall alſo ſend you, as they come out, the ſeveral Parts of the *Muſæum*.

I make no Apology for the uncommon Length of this Epiſtle; ſince it is owing to my Deſire of entertaining you, and of ſhewing you, that I am, on every Occaſion,

*SIR*,

*Your moſt obedient*

*humble Servant.*

MVSEVM
BRITAN
NICVM

*FINIS.*